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MR. QUIGGLY...
COME BACK!
YOU'LL BE
KILLED!

ADAM
KUBERT
86



COMICO



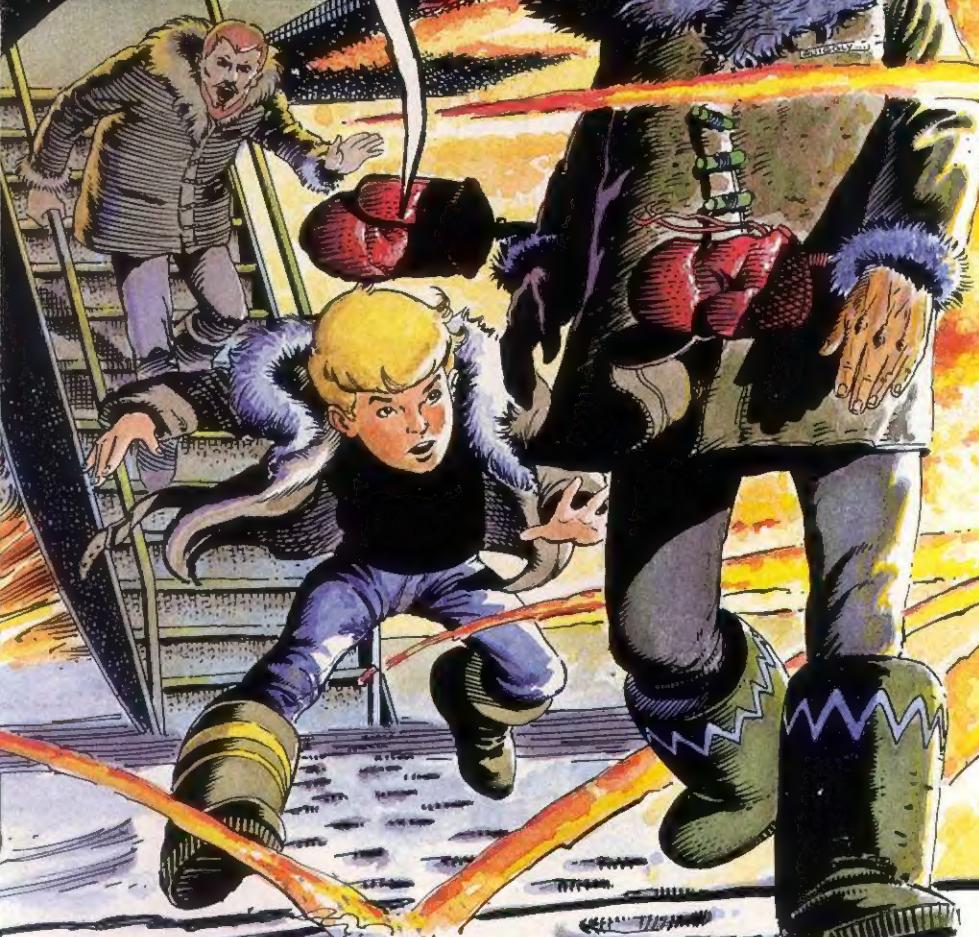
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COMICO THE COMIC COMPANY

CREATOR PROFILES

ADAM KUBERT

Following in the footsteps of a legend can be a difficult process, but Adam Kubert has proven more than equal to the task. An incredibly talented penciller, inker, colorist and letterer in his own right, Adam is a 1984 graduate of the school of comic art established by his father, Joe Kubert. Prior to his deciding

to pursue a career in comics, he studied medical illustration at the Rochester Institute of Technology.

Adam has worked as an artist on *Warlord*, pencilling an issue and providing finished artwork for an annual and the double-sized issue #100. He is currently the regular letterer on *Heavy Metal*, and does

lettering work for Continuity Graphics. Future projects include pencilling an issue of *Star Trek* and illustrating a story written by his father for the European market. He will also provide the art for a regular feature entitled "Believe It Or Not" for *National Lampoon*, a magazine to which he has contributed on numerous occasions in the past.

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PHILOSOPHER'S

FROM THE CASEBOOK OF BENTON QUEST, PH.D....
"FOR THE LAST TWO DAYS, EVER SINCE JONNY, HADJI, AND JEZEBEL JADE RETURNED FROM THE ORIENT, I HAVE BEEN CONDUCTING A SERIES OF EXPERIMENTS ON THE OBJECT THEY BROUGHT BACK WITH THEM. THIS ARTIFACT IS LINKED TO RUMORS OF AN IMPOSSIBLY ANCIENT CIVILIZATION. TWO GOVERNMENT AGENTS, STARK AND QUIGGLY, HAVE BEEN SENT HERE TO OBSERVE. UNFORTUNATELY, ALL THERE HAS BEEN TO OBSERVE THUS FAR IS FAILURE..."

THIS MATERIAL IS BOTH HARD AND MASSIVELY DENSE. NONE OF MY TOOLS CAN MAKE A MARK ON IT. AND NOT ULTRA-SOUND, X-RAYS, OR HEAT SENSORS SEEMS TO PENETRATE IT.

I DON'T SEE WHY YOU'RE SO SURE THERE'S SOMETHING IN THERE. WHY NOT JUST SHOVE THE THING IN THE SMITHSONIAN AND FORGET IT?

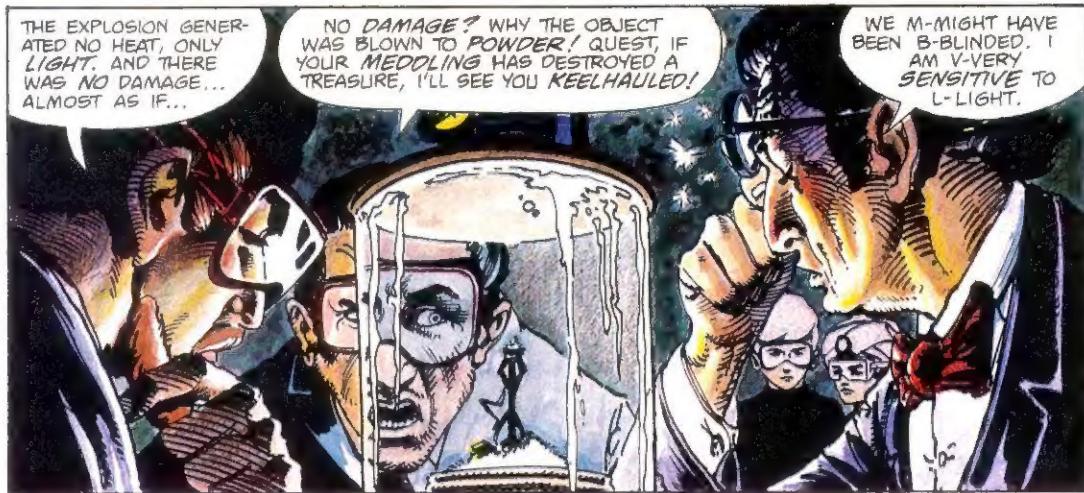
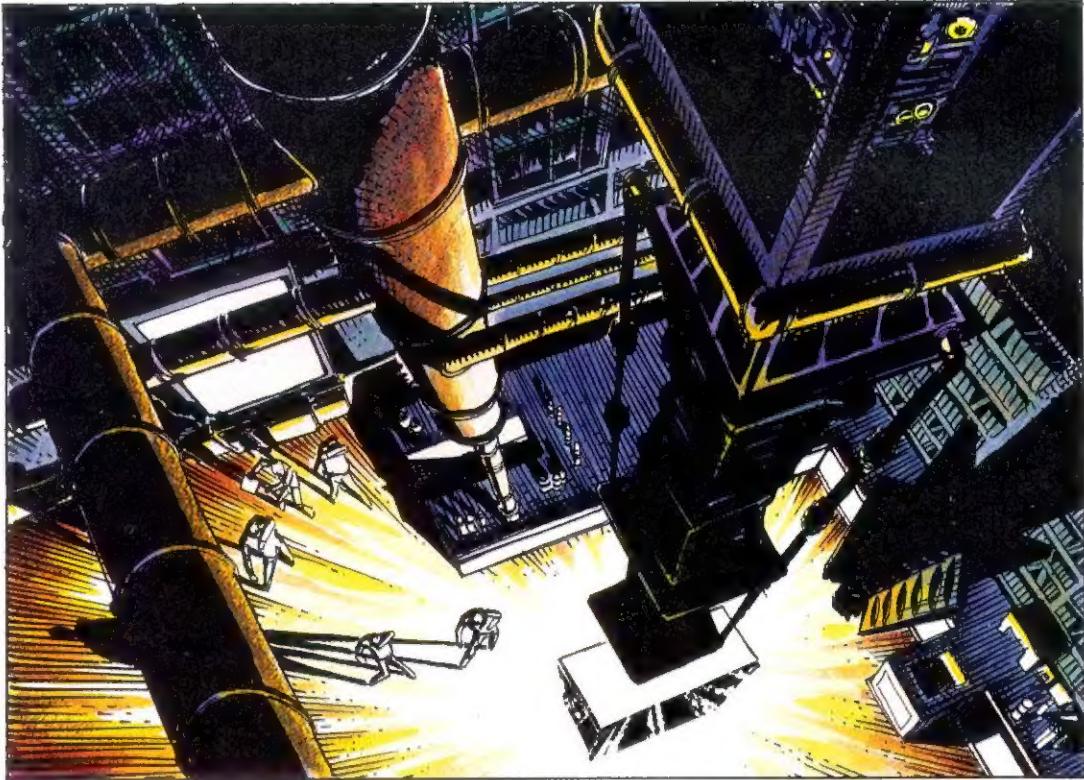
VERY T-TRUE. I HATE L-LABORATORIES. WE COULD ALL G-CATCH SOMETHING IN HERE.

PRECISELY BECAUSE IT IS SO HARD TO PROBE. IF IT IS THE LAST FRAGMENT OF A LOST CULTURE, IT MAY BE A TIME CAPSULE OF SOME SORT. TO NOT EVEN EXPLORE THE POSSIBILITY WOULD BE CRIMINAL!

BY GATHERING COSMIC RAYS, AMPLIFYING THEM, AND THEN USING A COMPUTER TO ANALYZE ... AHHH, THERE'S SOMETHING ...

THERE SEEMS TO BE SOMETHING IMBEDDED IN THE CENTER... I CAN'T SEEM TO FOCUS IT CLEARLY...

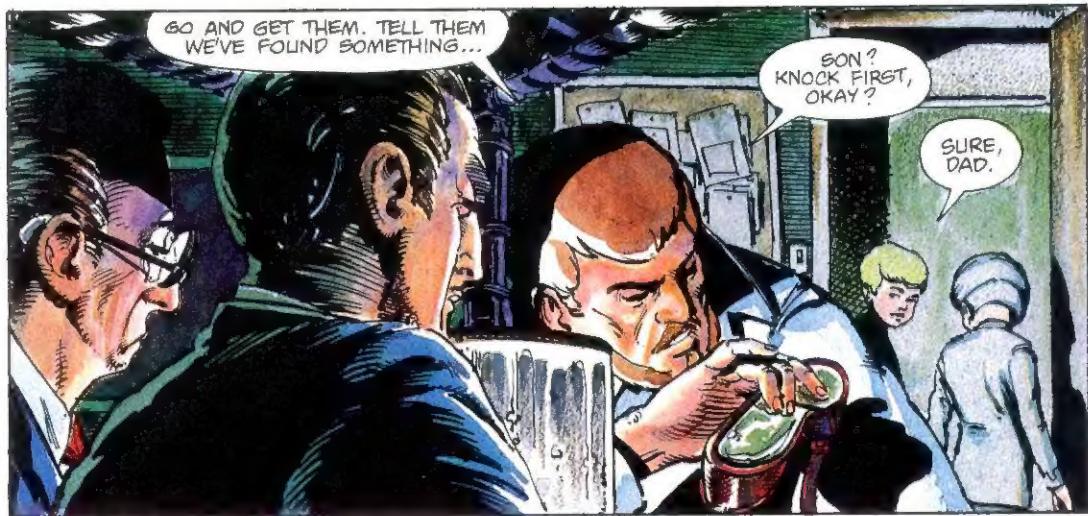
STONE



GO AND GET THEM. TELL THEM
WE'VE FOUND SOMETHING...

SON?
KNOCK FIRST,
OKAY?

SURE,
DAD.



WHY KNOCK? I DO
NOT UNDERSTAND.

OH, HE'S AFRAID WE'LL
CATCH THEM KISSING
OR SOMETHING.



"THIS NEW OBJECT IS, IF ANYTHING,
MORE PUZZLING. IT IS OBVIOUSLY
MAN-MADE AND THEN HARDENED IN
SOME INEXPLICABLE WAY. NOT EVEN
THE MOST POWERFUL LASER IS
CAPABLE OF CUTTING IT. I THINK
WE ARE AT THE EDGE OF THE
UNKNOWN..."

AS YOU
CAN SEE,
THE
SURFACE IS
PERFECTLY
SMOOTH.
NO GRAIN,
NO BURRS,
NO MILLING
MARKS...

...AND YET IT
CAME FROM A
TIME BEFORE
FLINT HAND-
AXES.



WHEN I TOOK IT FROM
DR. ZIN, HE SAID IT WAS
THE OLDEST THING ON
EARTH-- THAT'S WHAT
MAKES IT SO
VALUABLE.

RIGHT.
I'LL BET
THAT'S
WHAT HE
SAID.

:SNIFF!: :SNIFF!:
IS THERE A D-DOG
IN H-HERE?



ARE YOU ACCUSING ME OF A CRIME AS BORING AS LYING?

ALL I'M SAYING IS WE'RE BETTING A LOT ON INFORMATION A COUPLE OF LITTLE KIDS AND AN... ADVENTURESS THINK THEY HEARD A CRIME BOSS SAY ABOUT A "LOST CIVILIZATION" FILLED WITH SUPER SCIENTISTS. PRETTY FAR OUT-EH, QUIGGLY?

I'M SURE THERE'S A D-DOG... WHAT?

AND THERE IS THE EVIDENCE OF THE ITEM ITSELF. NO KNOWN TECHNOLOGY COULD HAVE PRODUCED IT. WE CAN'T EVEN GET A SCRAPPING FOR THE SPECTROSCOPE. BUT IT'S COLD AND HEAVY LIKE METAL... HMM... I WONDER...

OH, NO, THE LEGENDS ALL D-DO CORRELATE, M-MR. STARK. EVEN T-TO THE P-POINT ABOUT A LOST K-KEY TO THE ANCIENT WISDOM.

HADJI, CAN YOU LEVITATE THIS?

I CAN TRY, DOCTOR.

WHAT?!

AND IT'S TURNING!

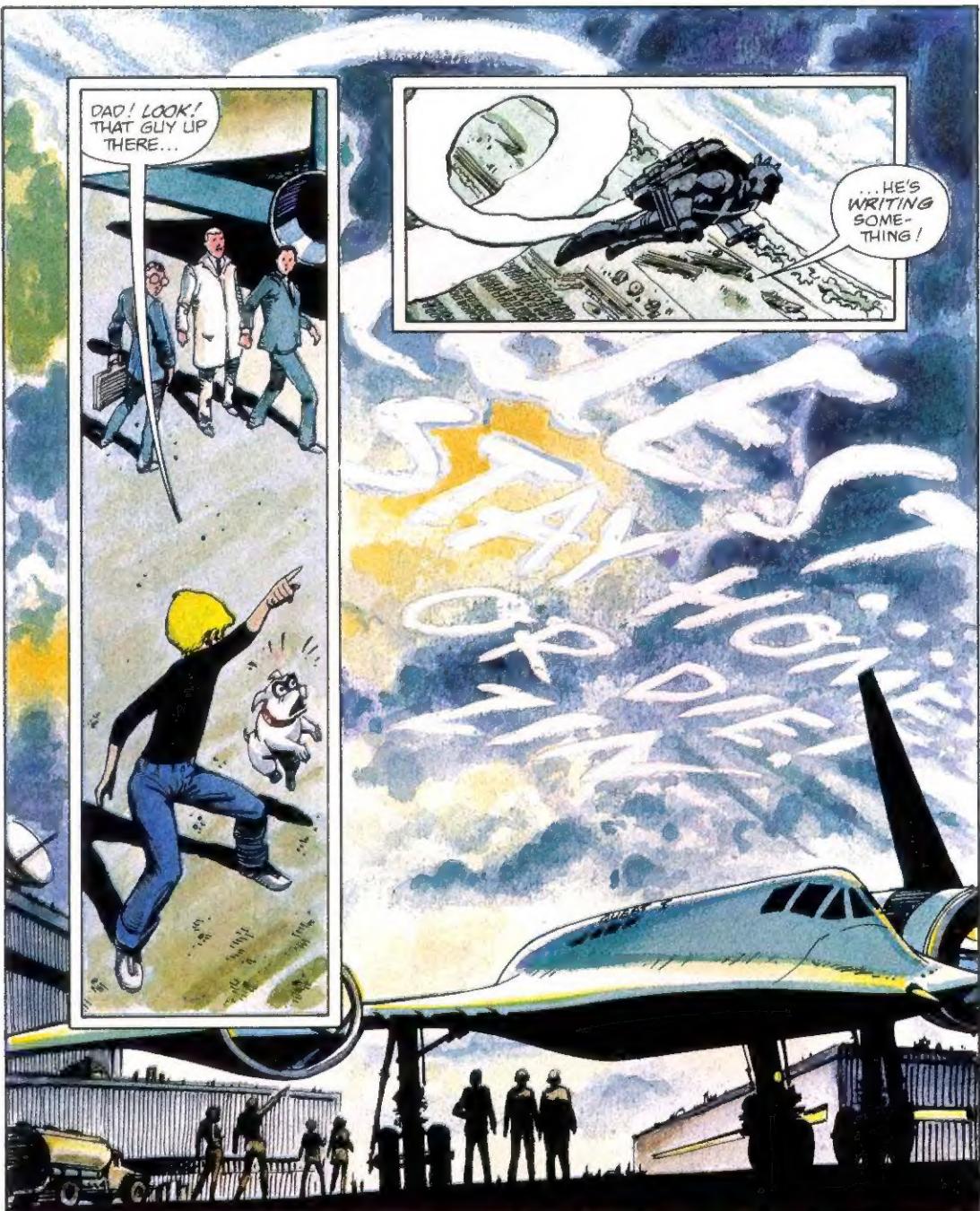
H-HE D-D-DID IT! IT'S R-RIGHT UP IN TH-THE AIR!

IT'S POINTING DUE NORTH. I WONDER IF IT MIGHT NOT BE MAGNETIZED.

SO WHAT? I DON'T GET IT.

YOU SEE, IF SUCH A CIVILIZATION EXISTED, THEY WOULD HAVE WANTED TO LEAVE A REPOSITORY OF THEIR KNOWLEDGE BEHIND FOR US... SOMEPLACE SAFE.





"IT HAS ONLY TAKEN US THREE HOURS TO GET THE PLANE LOADED AND IN THE AIR. WITH OUR FUEL EFFICIENCY, WE NEED ONLY STOP ONCE FOR SUPPLIES AND REFUELING... ASSUMING OUR CREW MEMBERS DON'T SHOOT EACH OTHER FIRST..."

I FINALLY CONTACTED WASHINGTON. THEY'RE ALL FOR THIS TRIP, SO I'M ALL FOR IT. I'M WITH YOU A THOUSAND PERCENT ON THIS!

I FIND THAT VERY COMFORTING, MR. STARK.

WELL, I'M ARMED, SO IF THERE'S ANY TROUBLE...

PUT THE CANNON AWAY, STARK. IF IT GOES OFF AT THIS ALTITUDE, WE'LL ALL BE FLASH-FROZEN AND SUCKED OUT INTO SPACE!

NERVOUS, BANNON? PRETTY SOON YOU'LL BE CARRYING TRANQUILIZERS AND WORRY BEADS LIKE QUIGGLY!

I JUST
WANT TO
KNOW HOW
RICH THIS
CAPER IS
L'KEY TO
MAKE JS!

HARD TO TELL. THIS TREASURE COULD BE A PHILOSOPHER'S STONE, TRANSFORMING WHATEVER IT TOUCHES...

PHILOSOPHER'S STONE?
ISN'T THAT WHAT
ALCHEMISTS LOOKED
FOR? A TALISMAN
THAT TURNED LEAD
INTO GOLD?

HMM...
NOW THAT
SOUNDS
PROMISING!



SORT OF THE
ALCHEMISTS
BELIEVED THAT
IF THEY FOUND
A WAY TO
TRANSFORM LEAD,
THEY WOULD ALSO
BE TRANSFORMED--
BY THE VERY ACT
OF SEARCHING.

MUMBO-JUMBO!
THE ONLY WAY
SOMEONE LIKE
QUIGGLY COULD BE
TRANSFORMED
WOULD BE WITH A
SPINE TRANSPLANT!
WHAT I WANT TO
KNOW, DOC, IS IF
YOU'LL VOUCH FOR
JADE'S CONDUCT?

SHE'S A NOTORIOUS
DOUBLE AGENT! I
DON'T KNOW WHAT
SHE'S DOING ON A
TOP SECRET
MISSION!

SLEEPING, AND
I'D ADVISE YOU
TO DO THE
SAME. IT MAY BE
A WHILE BEFORE
WE GET ANOTHER
CHANCE.



JADE BROUGHT US THE
ARTIFACT, STARK. SHE'D
HAVE NO REASON
TO STEAL IT.

NOW, I SUGGEST
YOU FOLLOW HER
ADVICE AND GET SOME
REST. I'M SURE THAT'S
WHAT QUIGGLY IS
DOING.

YOU DO NOT LOOK VERY WELL,
MR. QUIGGLY DO YOU WANT ME
TO GET YOU A SANDWICH?

OOOHHH! WHY DON'T YOU
JUST PUT A KN-KNIFE THROUGH
MY H-HEART INSTEAD?



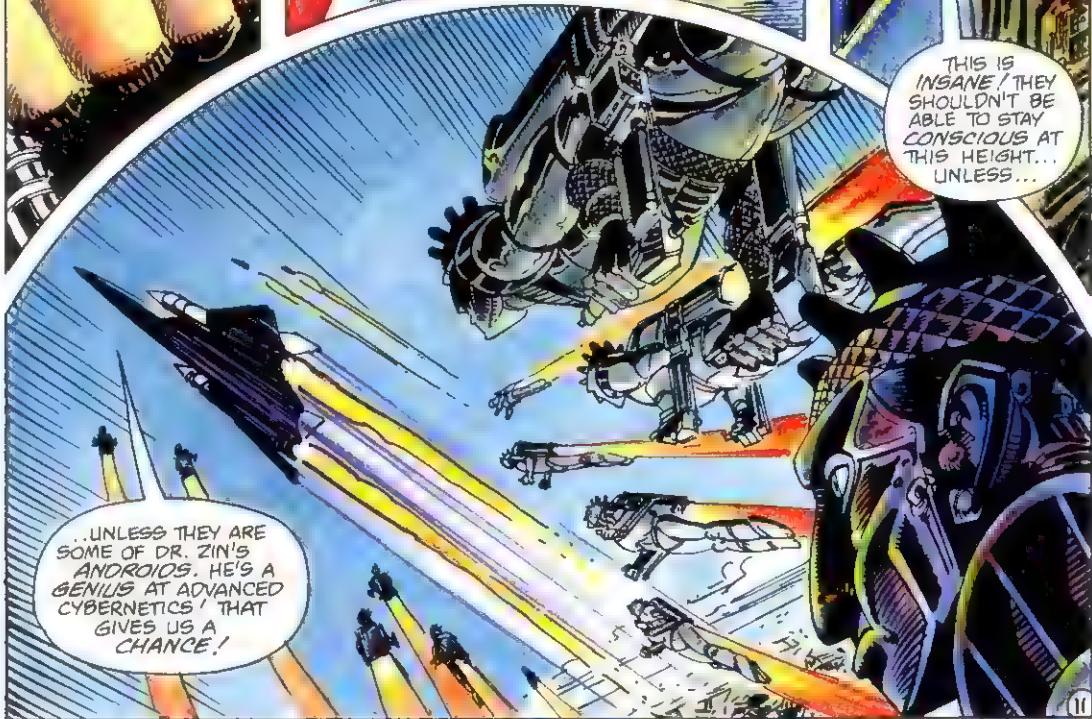
JUST A. F-BURPS...
F-FIGURE OF SPEECH
I'M A L-L-LITTLE
AIRSICK, THAT'S
ALL IF I GET
S-SOME S-SLEEP,
I'LL FEEL
B-BETTER.

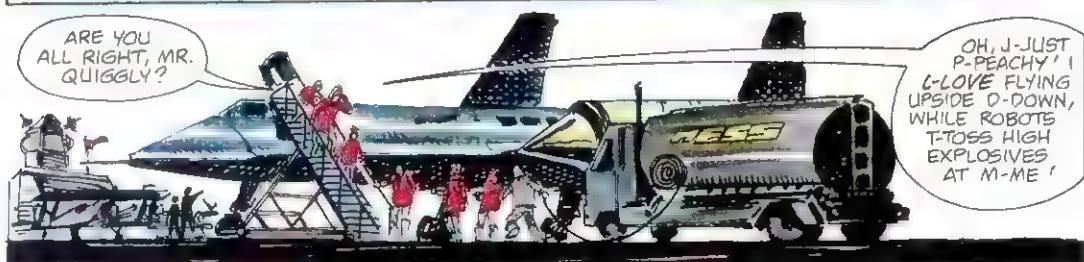
HERE YOU GO, MR QUIGGLY. I
ALWAYS SLEEP BETTER WHEN
BANDIT'S WITH ME





IF ONE OF THOSE HITS US, WE'LL GO UP LIKE A ROMAN CANDLE! HOLD TIGHT! I'M GOING TO TRY AND SHEER OFF!





S-STAY B-BACK! S-STAY! THAT'S
A NICE P-P-PUPPY!

LOOK ON THE BRIGHT
SIDE, QUIGGLY, YOU
ALMOST HAD HIM
OUTSMARTED!

YOU SEE, I'VE T-TRAINED HIM TO KEEP HIS DIS-
TANCE. IT'S ALL A Q-QUESTION OF P-PLANNING
AHEAD! ONCE YOU
OUTSMART...

YAAAAA!
NOOOOO!

BANDIT ...
NO!

HERE'S THE ROUTE, DOC
IT SHOULD THROW OFF
PURSUIT. AND LET'S KEEP
IT QUIET AROUND YOU-
KNOW-WHO...

IF YOU MEAN JADE, THIS IS
TOO SMALL AN EXPEDITION FOR
SECRETS, MR. STARK.

DON'T GO ALL
SOFT AND
IDEALISTIC ON
ME, DOC. ZIN'S
PLAYING HARD-
BALL HERE, AND
WE'D BETTER
WATCH OUR WEAK
LINKS OR WE'RE
GOING TO GET
NAILED.

LISTEN, STARK, DON'T WORRY ABOUT SECURITY...
IF JADE WANTED TO STEAL YOUR TEETH, YOU'D BE
GUMMING OATMEAL FOR A WEEK BEFORE YOU
KNEW THEY WERE GONE!

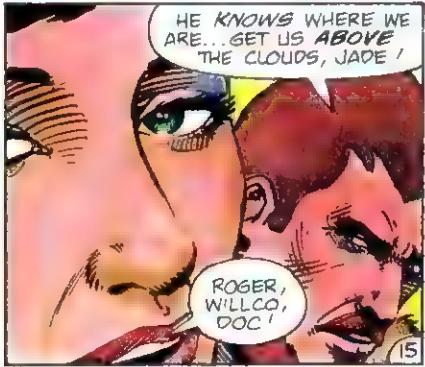
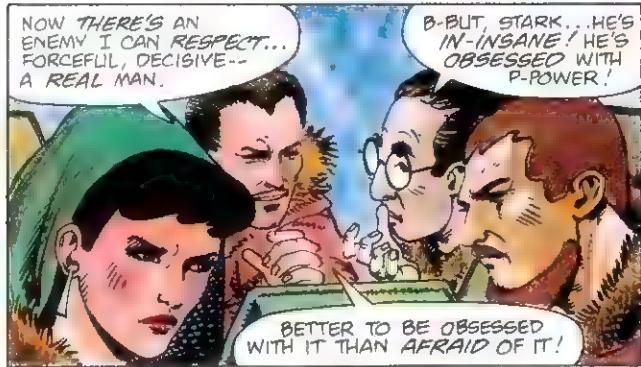
DID I HIT
A NERVE,
BANNON?

WHAT DO
YOU THINK WE'LL
FIND AT THE POLE,
MR. QUIGGLY?

I D-DON'T KNOW...
M-MAYBE A SUPER
S-SCIENTIFIC COMMUNITY
U-LINDER THE I-ICE.
M-MAYBE THE RUINS OF
V-VAST MACHINES. MAYBE
A S-SIMPLE S-SYLVAN PARA-
DISE, WHERE M-MEN HAVE
L-LEARNED T-TO LIVE IN
P-PEACE AND HARMON--

QUIGGLY!
GET A
MOVE
ON! YOU'LL
GET US
ALL
KILLED
DAWDLING
LIKE THIS!
TRY AND
BE A
HELP FOR
ONCE!

S-90
MUCH FOR
F-FANTASY...



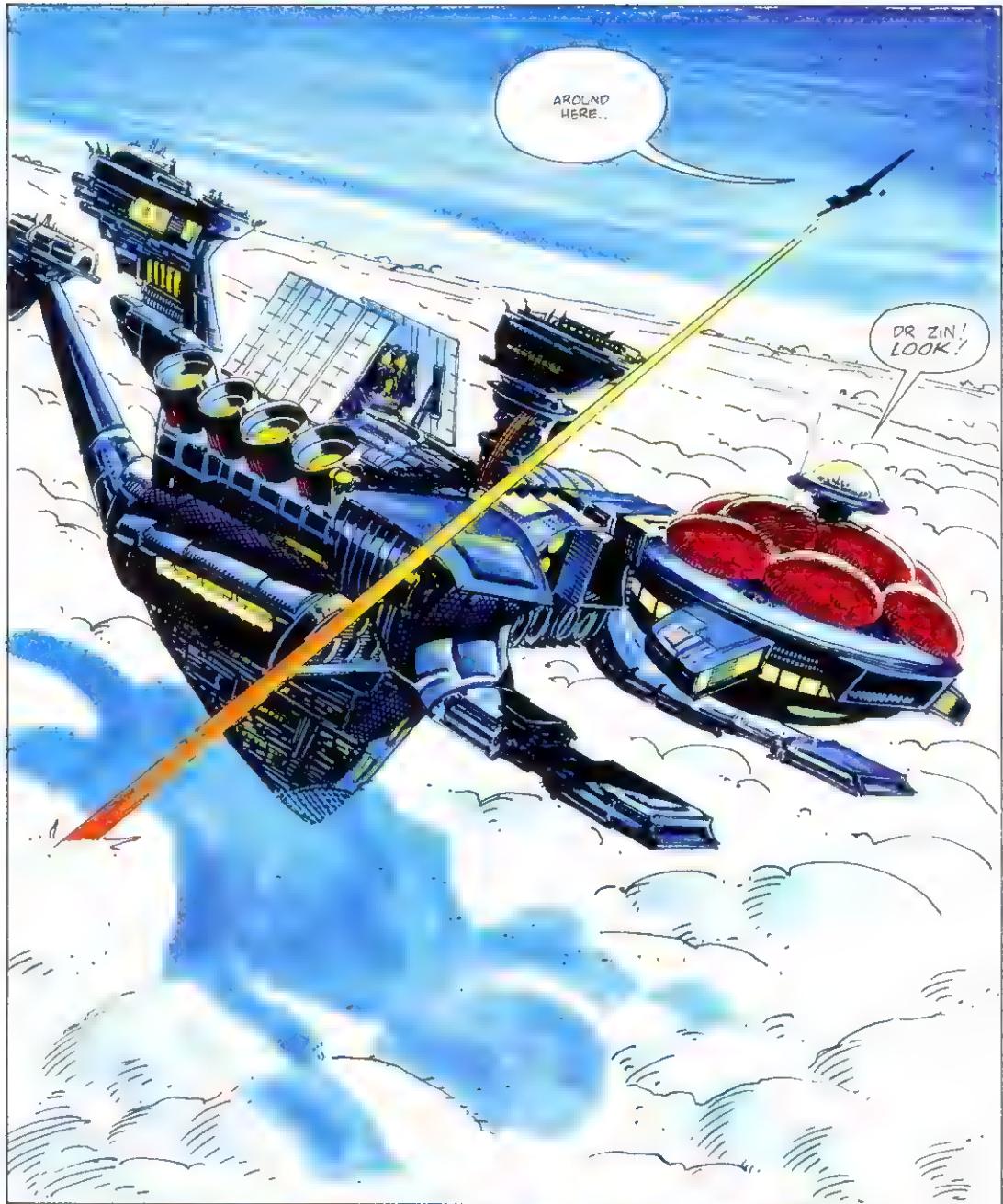
IF ZIN KNOWS WHERE WE ARE AND HE REMAINS HIDDEN, WE'LL BE SITTING DUCKS!

THESE CLOUDS DON'T QUIT. WILL THIS CRATE HOLD TOGETHER ABOVE FIFTY THOUSAND, DOC?

IT SHOULD. STARK, GO BACK AND HAVE THE BOYS PUT ON OXYGEN MASKS... AND STARK? PUT ON ONE YOURSELF

OH, LORD... OXYGEN G-GIVES ME N-NOSEBLEEDS!

AT LAST! WE'VE CLEARED THE CLOUDS, NOW WE'LL SEE IF ZIN'S ANYWHERE...





ARE YOU ALL RIGHT, SIR? DEAR ME, BUT THAT WAS REMARKABLE FLYING! THEY COULDN'T HAVE BEEN MORE THAN TEN FEET FROM THE DECK. IT CUT THROUGH THE LASER SCANNERS LIKE A HOT KNIFE THROUGH ...



SHUT UP, SMEE!

"WE ARE HERE! WE HAVE ACHIEVED THE POLE. NOW, WHAT EVER ANCIENT SECRETS REMAIN HERE, WE WILL FIND... AND YET I AM PLAUGED BY DOUBT..."

GOSH, THE NORTH POLE! BUT, DAD, WHERE ARE ALL THE FLAGS AND THE EXPEDITIONS?

YOU DID IT! THAT WAS GREAT FLYING, JADE!

IT WASN'T IT?

AND THAT WAS EXCELLENT SCIENTIFIC STRATEGY, MR. STARK. FRANKLY, I'M SURPRISED.

...THEY SUPPLY THE POWER FOR THE SHIP. I'M SURE THERE ARE BACK-UP BATTERIES, BUT STILL IT MAY SLOW ZIN DOWN.

IN MY BUSINESS, YOU LEARN A LITTLE ABOUT EVERYTHING. IT KEEPS YOU ALERT. WHAT WERE THOSE FILMY THINGS WE TORE THROUGH?

POLYMER FABRIC THAT HAS PHOTO-ELECTRIC CAPABILITIES... SOLAR SAILS, IN ESSENCE...



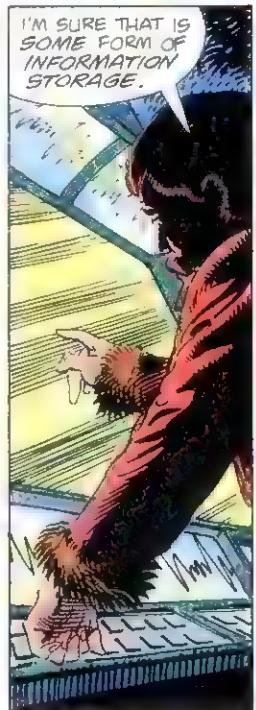
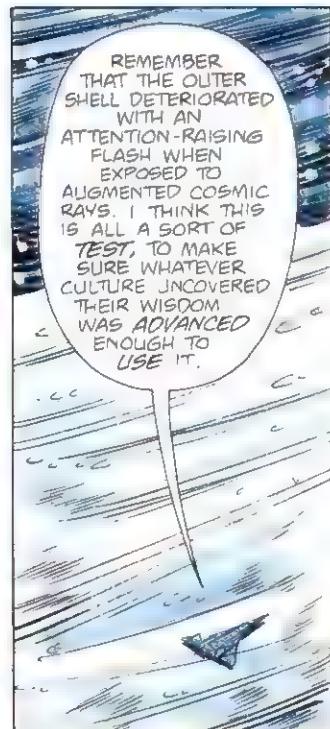
THOSE SETTLEMENTS ARE AT TRUE NORTH, SON. THIS IS MAGNETIC NORTH.

MINUTES
LATER...

BECAUSE THE
EARTH CORE IS
MOLTEN ORE, THE
MAGNETIC POLE SORT OF DRIFTS
AROUND TRUE NORTH OVER
TIME. THAT'S THE PROBLEM.

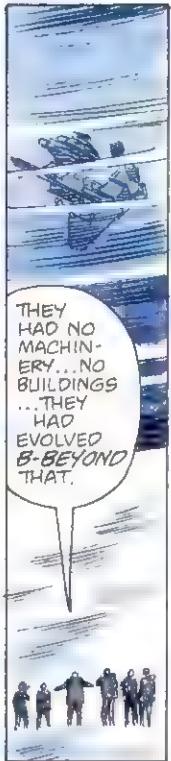
I TH-THINK I
SEE W-WHAT YOU
M-MEAN,
D-DOCTOR







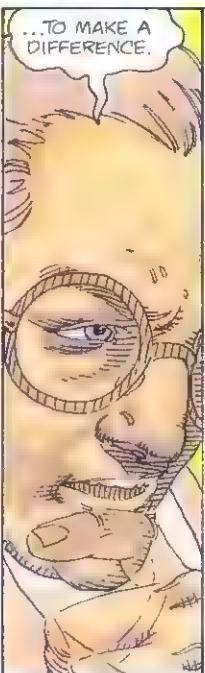




"WE FLEW AT ONCE TO WASHINGTON, D.C., WHERE QUIGGLY HAS BEEN TESTED FOR THE LAST TWO DAYS. I WISH RACE WERE HERE... HE IS AT THE AIRPORT SAYING GOODBYE TO JADE. I FEEL... UNEASY..."

S-SO, ANYWAY, THE D-DOCTOR DIDN'T BELIEVE ME, THAT I COULD CH-CHANGE MATTER JUST BY THINKING OF GEOMETRIC SHAPES... SO I SQUEEZED A LUMP OF C-COAL INTO A D-DIAMOND.







HE'S TRYING TO
TRANSFORM HIMSELF
BY TRANSFORMING THE
WORLD. I DON'T THINK WE
CAN HELP HIM, AND I
DOUBT WE CAN STOP HIM
WE CAN ONLY WISH HIM
WELL...AND MAYBE
PRAY.

WILLIAM MESSNER-LOEBS • STORY
ADAM KUBERT • ART, LETTERS, COLORS
DIANA SCHUTZ • EDITS



Questions and ANSWERS

1547 DeKALB STREET

NORRISTOWN, PA 19401

Dear Diana,

JONNY QUEST #1 was a pleasant success. D'you know how I know? I know because when I put JQ #1 down, obviously after reading both of the stories, I felt good. Why did I feel good? Because JQ was reminiscent of the days when I watched JONNY QUEST and SPACE GHOST reruns on Saturday mornings in the early '70s. JONNY had come back with all of the same action, all of the same adventure, and all of the characters looking like they're supposed to, with perfect characterization to boot! That's how I know it was a success—it brought back happy memories of the carefree days when I was only four.

Both of the two stories were fabulously written. They both agreed with each other, the characterization was nothing short of perfect, and the scene was a typical QUEST adventure. Artwise, Doug Wi d'ey and Steve Rude both drew one—or should I say two—hell of a story. For some reason though, I liked Steve Rude's better—I think it's because NEXUS is one of my favorites and "City of Time Lost" was the epitome of Steve's art. No offense to Doug, mind you, it's like saying I like Lamborghinis better than Maseratis. I'd enjoy having both; it's just that I'd enjoy one a little more than the other.

Thank you for making me smile.

Sincerely,

Chris Romano

Pacific Palisades, CA

PS Now that you are working with Hanna-Barbera, do you think you could get Steve Rude—exclusively—to draw a SPACE GHOST limited series?

—Your wish is our command, Chris! Sometime in 1987, Comico will publish the very first SPACE GHOST SPECIAL, a 48-page onetime extravaganza, pencilled by none other than the Dude himself!

Dear Diana,

JONNY QUEST is more than I expected it to be. Much more! I've read many adventure-type comics before, but most of them lacked one essential element: fun! An adventure comic has to have more than just action. It must have a superb story and interesting art. And of course, be fun to read. JONNY QUEST is so full of all of these elements, it's almost like reading it in 3-D. These characters just leap off the page.

The cartoon was great and the comic lacks nothing to be desired.

Thanks to you and everyone involved with JONNY QUEST. Thanks for making it fun.

Sincerely,

Todd Goodman

A WORLD WITH HEROES
Banner, KY

Dear Ms. Schutz:

It was with great delight that I just finished reading JONNY QUEST #1. The art (and color) was terrific, and I found the story (parts 1 and 2) equally enjoyable.

It was your editorial, however, which prompted me to write. I, too, have fond memories of first seeing *Jonny Quest* on television . . . Jonny battling giant one-eyed mechanical monsters; Jonny overcoming incredible, terrible electrical beings; Jonny discovering the secret of the huge, prehistoric pterodactyl; and on and on. With Hadji, Bandit, Race, and Prof. Quest, Jonny seemed to have an ideal pre-teen lifestyle—traveling the world, ever in the search for adventure.

Your magazine has captured that wonderful essence of adventure, and still maintains the integral measure of innocence. I think what makes Jonny so appealing is that he has a quick mind and a caring heart. While he and the others must face violence and menace, I don't think you'll ever see Jonny willingly cause harm to anybody, although he'd be the first to stand up for his rights.

I hope your magazine reaches not only the nostalgia lovers like myself, but the young, male comic book reading audience that unfortunately seems to thrive on sex, gore, and meaningless violence. (I don't want to sound like Dr. Wertham, I love comic books, but I can't understand why there's a preoccupation with these primal activities in some books!) Anyway, my point is, Jonny's a nice kid . . . and makes a great role model for both boys and girls who are experiencing that first spark of independence in their young lives.

Good luck with your publication. I'm looking forward to the new animated series, too!

Yours truly,

Janet L. Hetherington
Ottawa, Ontario
Canada

Dear Diana,

With two issues in the can (so to speak), JONNY QUEST seems to be a complete success. I preferred the second issue, with its touching (and action-packed) story by Bill Loeks and wonderful art by Pini and Staton (a surprisingly compatible team), but there's no way I can overlook issue #1. Doug Wildey's story was reminiscent of the more down-to-earth episodes of the cartoon series, and his art was a marvelous reflection of those shows (though he seems to be influenced more in artistic style by Bernie Krigstein than by Sickles and Caniff). The second story seemed to be rather cramped in 12 pages, containing only a hint of Bill's excellent plotting and writing. The art of Rude and Royer was the most redeeming characteristic of the story.

The second issue was very well done, indeed. The cover was excellently executed; casting shadows on the face of Maxim was a nice touch (one which I appreciated — too often, covers give away the punch line of a story). The artistic quality seeped through to the inside, therein to complement Bill Loeks' beautiful story.

You're off to a fine start, and the future looks as bright, if not brighter, with more scripts by Bill Loeks and more great artists. Here's hoping JONNY QUEST lives a long and prosperous life!

Bob Ford
York, SC

Dear Comic creators
of commendables,

In all of nine years of collecting, I have seldom found as touching a story as JONNY QUEST #2. A lot of thought must have gone into the writing. The art was excellent, but I expect that from Wendy Pini. By the way, who is "The Dude" who inked the cover?

Questfully yours,
John Ingram
Los Angeles, CA

P.S. How about a JONNY QUEST graphic novel done by Doug Wildey?

—How about a three-issue series of JONNY QUEST CLASSICS, painted by Doug Wildey, and featuring adaptations of three episodes from the original TV series? Look for it in '87 from Comico!

And "The Dude" is none other than Steve Rude, this year's Kirby Award winner for Best Artist, co-creator and penciller of NEXUS, longtime JONNY QUEST fan, and tall person.

Dear Questers,

You said that issue #2 would be touching and would have some of those quiet moments that I had asked for, and you were right. It was a very well told tale, and a gripping one at that. The really gripping part, though, wasn't the spy/murder subplot involving Race Bannon (though that was nicely done, too), but rather the death of Jonny's mother. This was sensitively portrayed. The simple human drama of it eclipsed the story's more fantastic elements.

Speaking for myself, Judith Quest's death was especially touching because it reminded me very much of the death of my father, some years back. I, too, can remember the weather, though in my case it seemed always to be bright and clear, a grim reminder that the world goes on as before, even as individual tragedies grow to fill and darken one's own personal world. I, too, remember the slow decline of a beloved parent and the long walks down short hospital corridors, the isolated waiting in crowded waiting rooms and lounges (though nobody "founged" in them, rather trying to be or look halfway comfortable when such was mentally, and thus physically, impossible). I, too, remember the last conversation with the bedridden and weak parent. We both knew it was significant and said some important things, but each hoped it wouldn't be the final one and thus left some of the deepest things unsaid, never to be uttered. Hopefully, we each knew what the other wanted to say and why he didn't. But I'll never really know. Finally, in Jonny's words, "No matter how much you love them or how much you want them to live . . . they don't" That is the bottom line. Their life is over, but they will live on in your memory and be as close as your thoughts of them and as alive as the way their influence lives on through you. Do we live on after death? As Dr. Quest says, we are energy and energy can only be changed, not destroyed. But what changes do we undergo? In any event, part of that energy lives on in our program.

Perhaps my relationship with my father was not as wonderful and as seemingly perfect as Jonny's was with his mother. And perhaps he was not the brilliant star that she was. But I am convinced that my father was as good a man as he could make himself to be, that he struggled mightily against the obstacles that fate threw in his way. And that, I think, is rare and laudable, something I can only hope to aspire to.

Yes, it was "only" a comic book about a cartoon character, but it really struck home with me. It dredged up memories (not really very far from the surface, I guess) and some of them were unpleasant. But that's okay. It is good to relive key phases in your life. In order to re-examine them in light of the person you have become in the interim. I realize that, Jonny realizes that, and all

you who produced this story realize that. And I thank you.

Yours truly,
"T.M. Maple"
Weslon, Ontario
Canada

Dear JQ staff,

Re JONNY QUEST #2: I have only vague memories of the JQ TV show, so I really didn't care that much when issue #1 came out. It lived up to my expectations: a cute adventure story with the all-American boy, his dog and sidekick, and the square-jawed hero type. I bought the next issue anyway. I am glad that I did. It made me cry. I care. Thank you very much. Here's hoping Jonny et al. have a good life. There are people who love them.

With respect,
Rick Jones
Gainesville, FL

Dear Respondent,

Re JONNY QUEST, issue #2, maybe because we never had a color set, or maybe because I thought Stan and Jack (or Denny and Neal) could do it better, I never turned on to most animated adventure shows, so I found that reading your lettercol was like being in a foreign country where everyone is speaking a language I don't know.

I was a stranger to the Jonny Quest character, deliberately so, until your comic book came along, which I ordered in advance on the basis of the *Comics Buyer's Guide* reviews, pre-release hype, and the promised big names. I read comic books because I like comic books, and I'd just as soon prefer that JONNY QUEST (the comic book) be true to its medium and that the lettercol devote itself to letters of comment on the comic, not the TV show.

The promise that the art chores would be done by constantly changing (albeit top notch) personnel didn't thrill me at all—there are few enough constants in life; but the hype said that Bill Loeks had been employed as writer for the series, and that is sustained enough for me.

I had read of Mr. Loeks' writing, that he wrote well and was a major talent, but I had this info on a hearsay basis because, after flipping through JOURNEY AT Comics & Comix and deciding it wasn't a real comic book, I stayed away from it. JONNY QUEST gives me the opportunity to read Mr. Loeks' work in a real comic book format.

I found JONNY QUEST #1 to be standard fare, but nothing to crow about: good, solid adventure, but relatively shallow characterization. I allowed as how the first issue served to introduce the characters to new readers like me, so I waited for more—especially the highly touted (in CBG) story about the death of Jonny's mother.

Your comment in issue #2's lettercol—"We're attempting to maintain the spirit of the original series"—is disturbing. Frank Miller's success with DAREDEVIL and BATMAN and Alan Moore's success with SWAMP THING and MIRACLEMAN are due in no small part to the fact that they created new

directions and a new spirit for those characters. (Do you call a character that's been creatively dead for twenty years a hot item?)

I neither know nor care who Jonny Quest was previously. I came to see Mr. Loeks perform an original number, and I expect that originality and creativity to extend straight to the heart of the character.

This is what I found in "Enter Race Bannon," JONNY QUEST #2. It was an emotionally moving story: pages 13 and 14, in which Jonny visits his dying mother at her hospital bed (and she tries to comfort him, and he tries to deal with it all), moved me to tears. The ironic comedy of Race Bannon's entrance on page 19 gave me a good chuckle, and the upbeat ending brought a lump to my throat. Bravo! I am not disappointed. CBG is right again: Mr. Loeks is an excellent writer, a major talent. Kudos to Mr. Loeks.

Wendy Pini's art was equally effective. (Incidentally, "Enter Race Bannon" served as my introduction to Mrs. Pini's artistic talents, since I'm staying away from ELFQUEST until it comes out in a format I'm willing to pay money for.) Jonny's mom was touchingly portrayed, and Mrs. Pini's rendition of the little doggie, Bandit, was extremely effective. His silly antics were quite amusing and eye-catching, and his concern in panel 2, page 26, for Jonny, who was shedding tears at the memory of his mom's death, was a touching moment.

Panel 6, page 25, neatly punctuated the finality of Jonny's mom's death. The words and the pictures complemented each other quite well.

Panels 3 and 4, page 11, were an interesting treatment of how a godless scientist might respond to his son's question as to the fate of one's personhood once the soul leaves the body. He's wrong, of course; energy can be created and destroyed, but Dr. Quest appears ignorant of Jesus and the omnipotence of divinity.

The flashback device was effectively presented, although the flashback within the flashback was overdoing it, but it accomplished its purpose. Also, the juxtaposition of the simultaneously occurring threads of the storyline was well done. Jonny's comment introducing the flashback was very effective in grabbing the reader's interest: there's this wonderful city, the City of Lights, rightly famed for its beauty, but Jonny says, "Paris is an ugly city," because all he remembers is that Paris is where his mom died, one rainy day.

As to T.M. Maple's comment about the child welfare agency, I would reply: first off, Jonny's a good American, so you can trash any Canadian rules—they don't apply. (Unless it's true that Canada, living in the cultural and political shadow of Uncle Sam, copies our laws. Chortle.) Given that American law applies, isn't T.M. aware of how extremely difficult it really is in this country for the government to interfere in family life, particularly in the matter of parental authority in raising children? If anything, American courts so revere the sanctity of family and parenthood as to allow parents years of second chances before they'll ever do anything. This is due to

HYPE**HYPE****HYPE****HYP****Coming from COMICO . . .**

Shipping November 21st
Newsstand titles on sale 1/2/87

JONNY QUEST #6: After the discovery of the "Philosopher's Stone," the Quest clan, Dr. Zin, and various government agents race to the North Pole to find the key to unlocking the artifact's ageless knowledge! A surprising tale of human nature and transformation! **William Messner-Loebs** scripts, and the multi-talented **Adam Kubert** does everything else!

ROBOTECH Masters #12: Dazed and confused and distrusted, Zor becomes 'A New Recruit' in Lt. Sterling's 15th Tactical Armored Corps, causing more than a few discordant fireworks among the others. **Mike Baron** scripts; **Rich Rankin** inks, and we happily welcome back **Nell Yokes** as full penciller.

THE WORLD OF GINGER FOX: In this original trade paperback, Ginger Fox steps in to save a failing Hollywood movie studio from bankruptcy, and finds herself caught up in a whirlwind of romance, ninjas and drug abuse! This is a graphic novel for the eighties, created and written with contemporary flair by **Mike Baron**, illustrated with electric, new wave energy by **Mitch O'Connell** and radiantly painted by **NEXUS** colorist **Les Dorscheid!** Sixty-four 8½" x 11" pages of full process color for only \$6.95!

Shipping December 5th
Newsstand titles on sale 1/2/87

GRENDEL #3: Grendel finds her son, after a fashion. Her worst fears crumble as impossible delusions. The gloves come off. The screaming begins. The horror continues, unflinchingly told by writer **Matt Wagner**, pencilers **Arnold** and **Jacob Pander**, and special guest inker **Rich Rankin**.

ROBOTECH The New Generation #12: In order to proceed to Reflex Point, our heroes must first destroy an abandoned Robotech fortress occupied by the Invid, further weakening the Invid grip of dominance! Another exciting episode in the continuing ROBOTECH odyssey, scripted by **Jack Herman**, pencilled by **Reggie Byers**, and inked by **Tom Poston**.



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Shipping December 5th



JONNY QUEST™ and © 1986 Hanna-Barbera Productions, Inc.



GRENDEL™ and © 1986 Matt Wagner/Comico The Comic Company

Comico Poster Series #1 — JONNY QUEST by Doug Wildey: Comico launches its new line of posters in style with this beautiful full color painting of comicdom's most popular character . . . Jonny Quest! Approximately 20" x 30", this poster is designed with the art connoisseur in mind and will state the artist's name and subject unobtrusively below the work like most gallery prints and posters. Retail price: \$5.95.

HYPE**HYPE****HYPE**

Coming from COMICO . . .

Shipping December 19th
Newsstand titles on sale 1/30/87

COMICO CHECKLIST #5: Where can you find news of upcoming Comico happenings? Exclusive announcements of thrilling future projects? Beautiful four-color art that you won't see anywhere else? In the fifth edition of our exclusive and collectible CHECKLIST, that's where! Get the inside word on what's hot at Comico The Comic Company!

ELEMENTALS #11: His name is Sanction. He's the world's deadliest assassin, but he's only one man with a gun. So why are the Elementals outnumbered? Read "The Disordered Man" for the stunning answer! This chilling tale of suspense is plotted and pencilled by Bill Willingham, scripted by Jack Herman, and inked by Rich Rankin.

MAGE #15: This is it—the crashing climax you've been waiting three years to experience, all wrapped up in a special double-sized issue with a deluxe three-page pull-out! Don't miss the stunning conclusion to this critically acclaimed epic, written, pencilled and colored by Matt Wagner, with inks by Sam Kieth.

ROBOTECH The Macross Saga #16: Minmei's cousin Kyle is reunitied with his family on board the SDF-1 moments before the Zentraedi launch a sneak attack and a "Battle Cry" is heard! Jack Herman scripts, Mike Leeke pencils, and Mike Chen inks.

JONNY QUEST #7: Dr. Zin invents a time machine and travels to the past—if he succeeds in his mission, he could change history! Jonny and the gang are called in to thwart his plan, but who is the mysterious stranger who has joined them? Find out the identity of "The Lady in Gray" in this tale of high adventure by writer William Messner-Loebs and artist Dan Spiegle. Wraparound cover painting by Doug Wildey.



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THE COMICO BLIMP

Wow! Check it out! Can you believe it? Me—Geraldine Pecht actually gets to write a Blimp! I guess right now you're saying to yourself: Whoo is Geraldine Pecht???

Let me take this opportunity to introduce myself. I'm the new Art Director here at Comico. That's right—the same one who was told time and time again not to go into the business. So why am I writing now? Well, you see, it all started like this: in nursery school I never did get the knack of staying in the lines or of understanding that the sky is blue and the grass is green. When I got to grade school, things didn't get much better. Then, high school: I took a graphic arts course and learned about type, paper stock, and printing. I realized then that there was a whole other side to the field—an area that did not necessarily call for natural ability, but that could be learned. And I did! My other courses, however, did require a natural gift. And so, my pots went flying in ceramics, I got more paint on myself than on any canvas, and I still couldn't stay within the lines! Needless to say, my art teachers tried to discourage me from pursuing a career in commercial art.

Then it was time for college. I wasn't sure where to go or what to study, but my gut instinct was to give art another shot, promising myself that if I made it, great—if not, I tried at least. And yes, history repeats itself: my pots still went flying—not as far, mind you—oil paint became quite becoming, but photography left me in the dark! (Sorry, I just couldn't resist.) As you can well imagine, I was once again politely discouraged from continuing in the field.

After graduation, I landed work in the retail industry, where I moved up the ladder of success for the next five years. "How creative can that be?" you might ask. Well, my knowledge of color theory and balance was put to use; I acquired the skill of scheduling and learned how important a deadline is; and most of all, I learned to relate to all types of people.

And then . . . the bug bit and my gut instinct started tugging at me again! I needed a change from gray flannel suits and wingtips, so I researched the area schools and found one that allowed me to work full time and study at night. I took a crash refresher course in the

graphic arts, with an emphasis on production. Oh yes—all my peers thought I'd flipped my lid! But then I landed my first job in the field: as an assistant production manager. No more clay, paint, or film—it was right up my alley!

A year later, lo and behold: here I am, writing my own Blimp. I guess what I'm trying to say is: Don't give up your gut instincts.

This brings me to Comico. I feel comfortable here because, like myself, Comico is young and growing. To tell you the truth, I haven't read a comic book since I was eight! They've really come a long way—but I'm sure I don't have to tell you that! Ya know, I'm hooked! Confidentially, my favorites are JONNY QUEST and MAGE.

One last comment before Diana yanks me off the typewriter. It gives me great pleasure to see your submissions. I give you all a round of applause for having the determination to be true to your gut instincts.

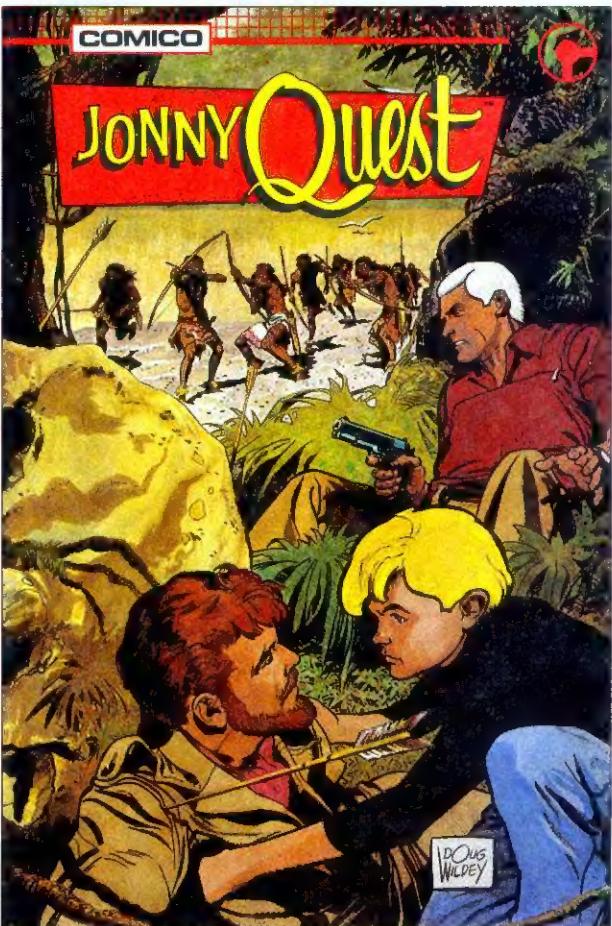
Geraldine Pecht
Art Director



JONNY Quest

What happens when the Department of Social Services gets wind of a certain young boy's wild and dangerous adventures?

JONNY QUEST #7 by William Messner-Loebs and Dan Spiegle.



JONNY QUEST TM and © 1986 Hanna-Barbera Productions, Inc.

"The Lady in Gray" knows.

On sale next month from

COMICO THE COMIC COMPANY.

judicial delay-delay-delay and the belief that, however bad a parent may be, it's better for the child, generally, to be with its parent than to become a ward of the state in strangers' custody.

Secondly, Jonny is being tutored, so his "schooling" isn't an issue. The law is sufficiently flexible that it doesn't demand that children attend licensed schools. The important thing is that the kids not be denied an education. I don't know what the law is in the Florida Keys where Quest Labs are located, but here in California parents can have their kids taught at home—it's a matter of filing certain forms and meeting certain procedures, perhaps having the child periodically take equivalency exams. Given that Jonny is probably better educated than most American slum children his age, such exams should be a breeze.

Thirdly, "wandering all over the world" is no problem; it's beneficial. It permits Jonny to discover firsthand other peoples and cultures, and their languages and literature, in the secure environment of family and friends. Moreover, if the courts allowed "wandering all over the world" as a basis for a custody suit, it would put itself in the embarrassing position of setting a legal precedent harmful to the Armed Forces, whose personnel's children (army brats) frequently grow up "wandering all over the world."

Finally, that "Jonny is consistently put in great danger" is simply not true—not true of Dr. Quest at any rate, which is the relevant consideration. Dr. Quest is not responsible for the criminal acts of others. If criminals put Jonny in danger, that's not his dad's fault. The civil authorities are responsible for protecting from crime all persons and property in their jurisdiction. Even in a case of Dr. Quest taking Jonny to an area of civil unrest, I would be chary of arguing that "he has acted irresponsibly by putting Jonny in an area where he may be in great danger," since it would set a precedent for the same argument against parents raising their kids in the slums or the projects, which are high crime, volatile environments.

I would expect Dr. Quest to know all this, and I hope you keep it in mind for JONNY QUEST #7.

David Malcolm Porta
Sacramento, CA

JQ lettercol concentrate on the comic book, but I won't censor people who wish to wax nostalgic about the old TV show. And since you profess ignorance about most animated adventure shows — who knows, David? — you might actually *learn* something. Surely you're not that close-minded to be put off at the prospect of learning, are you?

As to the rotating art chores . . . well, variety is the spice of life and all that—and to favor consistency for its own sake over the opportunity to see some of the best artists in the business showcase their different interpretations of JQ strikes me as a tad regressive.

Your highhanded comment regarding "real" comics (versus what, exactly? *unreal* comics?) speaks for itself. Attitudes such as yours keep this industry stuck in a mold that panders to children while sacrificing "real" growth. That your arrogance has led you to deny yourself the pleasure of both JOURNEY and ELFQUEST is, sadly, your loss.

Regarding new directions for some character or series, they are meaningless without reference to the *essence* of that character. Without a base line from which to move (in whatever direction), writer flounders and his character loses its anchor. In "attempting to maintain the spirit of the original series," Bill and I intend to recapture the sense of fun and adventure that was the hallmark of the early *Jonny Quest* show, while at the same time developing those characters along lines that seem fertile and natural for their growth. I submit that that is *exactly* what Frank and Alan are doing with the titles you cite. And *none* of that precludes originality or creativity.

Concerning Dr. Quest's response to his son's questions about death, it seems to me that he first frankly confessed to Jonny that *he didn't know the answer*—unlike you, Mr. Porta, who have apparently solved a riddle that has plagued scientists, philosophers, and theologians for thousands of years! That Dr. Quest does not immediately espouse the Judeo-Christian explanation of death implies neither that he's "ignorant" nor "godless." What it *does* imply is that he may have different beliefs about death than your own, Mr. Porta. Or did you forget that your hero, Jesus, advocated the virtue of *tolerance*?

And while we're on the subject of tolerance of differences, let's tackle your diatribe against T.M. Maple. Though you present some solid arguments against the state *successfully* stepping in between parent and child (or, in this case, Dr. Quest and Jonny), The Mad Maple was, I believe, only raising the possibility that some government agency might *attempt* to intervene, especially if Quest has been too busy getting kidnapped by Zin or suchlike to file the "certain forms" or meet the "certain procedures" you suggest he must.

But what's really at issue here, Mr. Porta, is your disturbed sense of nationalism. I'm afraid you picked the

wrong lettercol in which to be offensive and abusive toward our northern neighbor, since I myself happen to be a Canadian citizen (living and working in the U.S.). And I respectfully suggest, Mr. Porta, that you take your racist bigotry and shove it in some dark place. Eh?

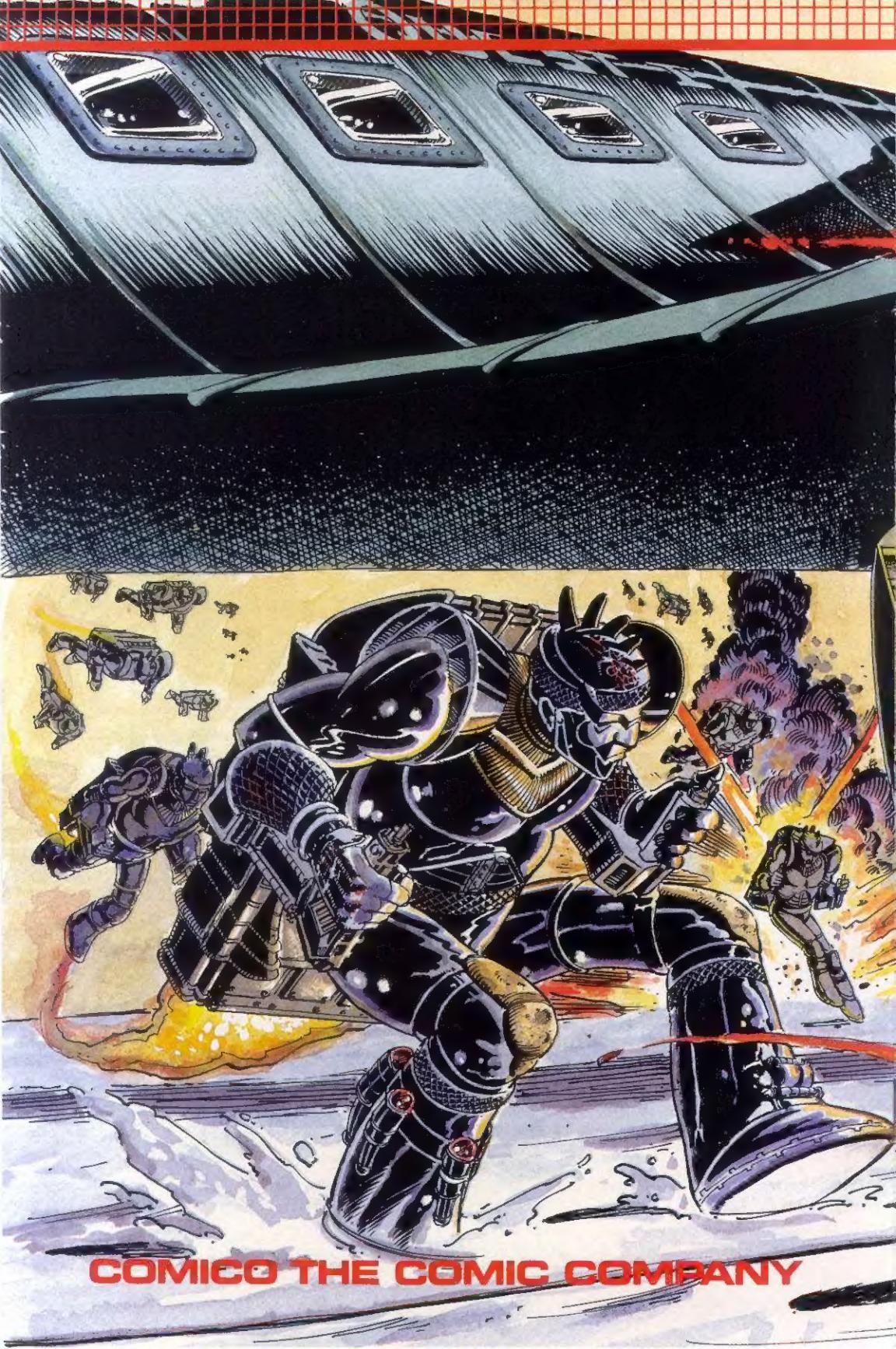
Fair is fair—I've had my say, too, and the ball is now back in your court. But please don't write and tell me you're older than fifteen, or I'll be really depressed.



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Be here next issue as ye editor retracts her claws and lets "The Lady in Gray" take over, courtesy of Bill Loeks and Dan Spiegler. See you in 30!

—Diana Schutz



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